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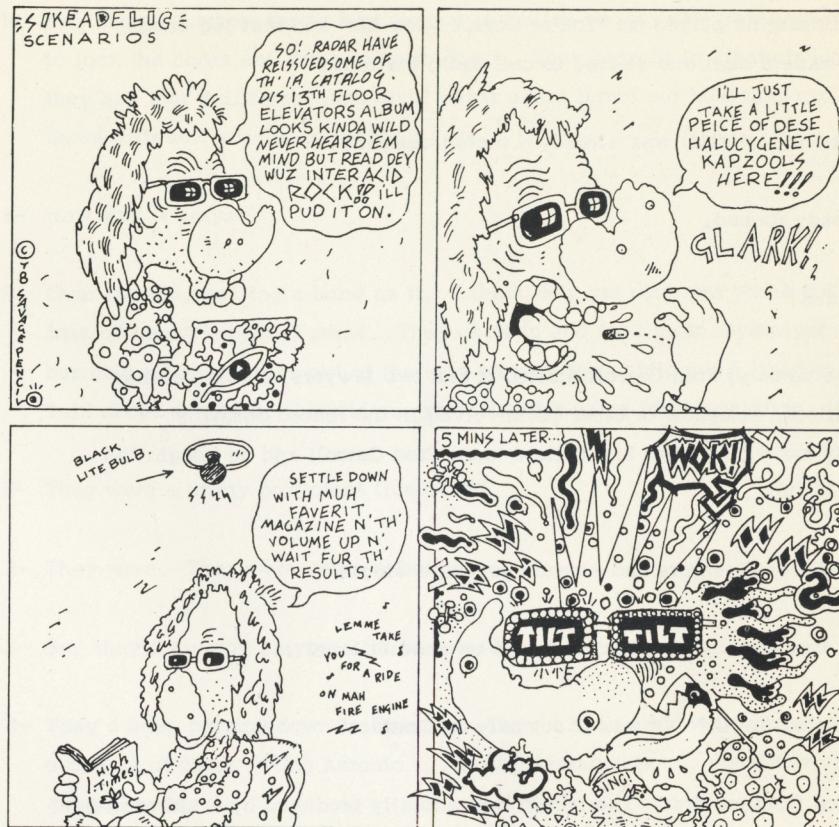
INTRO TO LELAN ROGERS INTERVIEW - Jon Savage

To get to Century City from Hollywood you have to take Santa Monica out towards the ocean, down the long boulevard with the unused rail lines in the centre, past the innumerable taco stands, past the main LA gay drag. The traffic is late afternoon terrible: the taxi gets stuck behind a red 1930's Alfa, its occupants determined to live out the image that goes with it no matter how ridiculous they might look. They don't, this of course being Hollywood, where reality and fantasy are so closely intertwined. Just another exhibit in the menagerie.

Century City - woods of steel and glass - looms up on the left, looking like you'd expect tac centre of the leisure industry to be, unlike the hippie hacienda it often is. The plaza is scrubbed clean, anonymous: the sharp angles hurt in the bright sun. The taxi deposits me near a symbol of the present - a macho gay 'hitchhiker' - oh no excuse me sir it's furthest from my mind. My concern is with matters from a (slightly) more innocent, older age, occurring thousands of miles away in distance, millions in spirit

Up a dozen or so floors, Lelan Rogers' office is contemporary plush, much as you'd expect of a certain generation of the music industry. An expensive stereo - at a guess, not often used - a large desk, various mementos. The window opens out a view of the bleak plaza. Minute figures hurry across the space. It's windy. Rogers himself is dressed in expensive modern Southern casuals, speaks in a soft East Texan burr. His is a type, the old 'carny', whom you'd think to be an anachronism, and, indeed Rogers himself is living history (of which he is well aware), but whose ability to survive and adapt, and flourish should not be underestimated. The expansive office is sufficient evidence. He is also an old-fashioned old-style entrepreneur, from an earlier, more brutal, yet more innocent age of the music biz - a type too often squeezed out by the industrialisation of 'your' music. It would be almost impossible for the Elevators and IA to get off the ground now

Rogers is at pains to tell the story - and it's a good one - as accurately as he can remember it: the controversies have been replaced by a 'legend' which nothing can harm. Safe whichever way, there's no point in doing anything except telling the



story as accurately as it can be remembered

(Cue interview)

(Gregg Turner, Lelan's assistant on the current project, rock journalist, and producer was also present, entering later)

An acquaintance of mine in Houston had brought out 5 or 6 records and that was on a little label called International Artist. He played me a couple he liked and finally he played me 'You're Gonna Miss Me' and that jug caught me. So, I made a deal and started to call radio stations.

S- So International Artist(s) was already a record company?

R- It was already formed.

S- Who formed it?

R- A kid by the name of Fred Carroll started it and two lawyers, Noble Ginther and Bill Dillard, somehow or other got involved in the record company - I don't really know how - but Bill Dillard knew Fred Carroll and he bought the name for \$25 (£12).

S- So The 13th Floor Elevators had already put out a single?

R- The single was already out down in Texas on another label ...

S- Then it came out on IA? Or was it out only on Contact?

R- It was out on Contact first. The record was actually produced by a kid named Gordon Bynum and Gordon got the short end of the whole deal because he didn't know what to do with them and he figured that rather than lose them if the record started to sell he'd make a deal with IA. And Gordon is now a lawyer in Houston.

S- How did he get that sound?

R- I don't even know which studio they cut it in. They didn't cut it in Houston. They either cut it in Austin or Corpus Christi. They had it printed up, pressed up and put it out in Houston. They sent me a package of records to pick out the one that I wanted and that was the only one that I liked. It just had that sound.

(Enter Lelan's secretary)



ROKY ERIKSON

We're doing an interview on tape. See you in the morning.

Sc (Laughs) OK. (Exits).

R- They went to San Francisco and took the sound with them. San Francisco sound did not start there. It started in Texas, in Houston, Texas. They were playing the Avalon ...

S- When was this? This was very early '66?

R- Yeah. '65-'66, in there. I had gone down to sell 'You're Gonna Miss Me' and it was a hit, so, you're gonna need an album. Bill Dillard 'phoned them in San Francisco and told them to come back to Texas and they didn't want to come back. I think he had to threaten to suspend their contract. They picked a guy they had heard of in Dallas, Texas at Summit Sound Studios on a three-track machine. Because, at that time, you've got to keep in mind, we didn't have 8 track. To have 8 track at that time was a luxury ...

S- Who was the engineer?

R- Bob Sullivan and Bob was probably as straight a guy as you've ever seen in your life.

S- How did they get there?

R- I have no idea, but, they had heard that Bob Sullivan was an alright guy so we went to Dallas. When they got out of that car and I saw all those stringy-headed, long-haired, blowed-out, dope-smokin' hippies my ... I went crazy. But, keep in mind that that was that era. I met them and got them in a hotel. Fortunately there was one member of the group I could communicate with and still do: Stacy. I'm a gentleman and Stacy is a gentleman. He was kind of talking to me for the rest of them. That wound up costing him 'cause he wound up dealing with me and the car and the equipment. It was really a dramatic meeting. Stacy had already been busted once. He was on probation. He got busted again and it took a lot of legal hassle and a lot of money.

S- Was it before they went in the studio?

R- No, after. Anyhow that's how we met in Dallas so we immediately decided to lock the doors and bring in hamburgers. They brought in all their jugs and they had 6 or 8 different jugs and I never could figure out how they got all those different sounds out of their jugs.

S- How was it played?

R- Over the top, holding a hand on it. I think they got different tones out of it from different levels of grass. They came in and took their newspaper and started bumping all their grass out of the jugs on it in the studio and I liked to have died. Talk about paranoid. I could see myself in for years for association.

S- They were a pretty proficient live band?

R- They were. They were very proficient.

S- So, they'd already played a lot of dates?

R- They'd been playing down in Chorpus. They'd been playing up in Houston and a couple of dates in San Antonio ... in the neighbourhood, you know, just in the general area.

S- Good reactions?

R- Oh yeah. Everytime they would play we'd get these irate 'phone-calls from the police department because when they'd play, kids'd drive from all over - from Austin and Dallas.

Roky never had any showmanship about him. And the group ... the nearest to showmanship was John Ike Walton used to wear lace-up lumberjack boots and a stove-pipe, Abraham Lincoln hat. And John Ike was tall. He was one of the best drummers I've ever seen or heard in my life. It was novel to watch the group because their attitude when they went on stage to play anywhere was,

'Here's our music and all we came here to do is play our music'. And they never talked. They never said anything into the mic. They never greeted crowds the way show people do. They never did funny dances. Just: Stacy hit a hot guitar line and he never tried to face off the bass-player or the jug-player unlike Kiss and what-have-you. He just turned his back to the crowd and he played. He just played his music and, 'if you don't like it, you can go to hell ... walk out'. They were the originators of what you people know as punk rock. They did their thing and if you didn't like it, they didn't care.

S- Hearing Roky on that radio show ... he was very 'punk' ...

R- My head was in a totally different place then. It was like north-to-south ... totally strange. To me it was a way of making money. You know, it was like, 'I got a hit record, now let's get a hit album'. When they brought me the cover design, I almost died.

S- Who did that?

R- A kid named John Cleveland, in Austin.

S- So, how many did the single sell in order to get into the charts?

R- I think the single went Top-10. (Top-10 locally, Top-40 nationally). The bootleggers got us pretty good. They killed us.

S- What labels were they on?

R- The same. They photographed the labels.

S- So, maybe some of the IA ... was the album bootlegged?

R- Oh yes. And still is.

S- What's the story behind that? Because people pay ... there've been Red Crayola and 13th Floor Elevator albums in England ...

R- They're bootlegs. They have to be. I know. I know where they pressed the records and how many they pressed because, in the first place, I had to sign the note to get them pressed.

S- How many were pressed? A rough estimate.

R- Of the first album a total of 140,000 copies and that's an approximate total. It was the biggest cost.

S- Were there any out-takes of that first album session?

R- No. 'Cause, they knew what they wanted to record. What you hear on that first album is what they're show was.

And, Jon, trying to search my memory, I didn't particularly like what I was doing at the time because I didn't understand it. As my relationship grew for me and those kids. It was a real education. I did an interview with a DJ in Houston, Texas about a year ago. I made a statement then and I'll make it to you: I don't think I produced those records. I just kind of sat in the studio ... I don't know. Roky said, 'Lelan Rogers was just a white-haired man with a red face who said, "Can't you hurry this up a bit?"'. They never had a concept of what it cost. If I ever brought them out here and turned them loose in a \$100 an hour studio, they'd bankrupt Houston. But they never had a care about it. I came to communicate with all of them. One thing is ... at that time there was a saying around the country that anyone over 30 should be put in prison. They all belonged to the under-30's. I understand it's now down to the under-20's.

We got into this hellacious argument we had problems over business and other things with John Ike and he packed up his drums and left so we started looking for another drummer.

S- How did they feel about it?

R- They were willing because he had become totally impossible. He collected all the money and doled it all out.

*T- He became like the establishment.

R- Yes. John Ike, at that particular time, because they were very into acid, except him, began to represent the establishment and they resented it. They felt that I was on their side. In all of this, I must tell you. I still had this respect for Roky that I still have today. I admire Roky very much.

S- He seems to be a spirit.

R- Rocky is a spirit. I still feel that for Roky today. I went to see Roky play and he came on stage and when he walked out with his cape and his hood and his tuxedo it was almost as if he was a spirit who took over the stage and I was mesmerized. I was totally hypnotized through the whole show.

S- What sort of backgrounds did they all come from? Were they all sort of middle-class? Or what?

R- I know Stacy's family had a hell of a time trying to raise money when he got busted the first time. When he got busted again it became a matter of IA working on it. Those two lawyers had lawyer friends in Austin and they pulled strings.

They declared war on The Elevators in Texas. It was incredible. I could sit here for days and tell you things that happened that would just ...

S- Why was that? Did they start in on The Elevators because of what they represented?

R- Because they represented a new ... they represented a new wave. I don't want to use that but ...

S- I understand.

*(T- Gregg Turner : Rock journalist and Lelan's assistant.)

R- People in Texas were not ready for drugs at all. At all! Once I took them to Baytown to do a show - a concert. We used to go and do the dances. The kids enjoyed the music - just music. Charge \$2 to get in at the door, rent a hall, make a little money. But, down there we got nailed in the parking lot by Texas Rangers, the sheriff, the police chief ... all law but the FBI. They took all our equipment out of the back of the van. They had screw-drivers and pliers. They took every amplifier apart, tubes out and had them scattered all over the parking lot. We got there at 7 o'clock and at 10 the kids were all on the inside waiting for the Elevators. They knew we were getting busted. I'll just show you how the kids thought. Some of them knew we couldn't get that stuff back together. While they were dissecting the equipment.

S- Did they find anything?

R- No. I kept them clean. The law used to vacuum the cars. They carried hand vacuum cleaners and they'd vacuum our cars looking for seeds. So, you can bet your ass I vacuumed before we left. I had them turn their pockets inside out and if you've got a trace, get rid of it or we'll all go to gaol. So the kids at the place that night went and got other equipment and set it up for us. We just picked up the pieces and threw them in the van and went in and played.

S- It must have made the group very paranoid.

R- Yeah. That's why they wanted to get back to San Francisco where people doped.

S- And so, about this time after they lost their first drummer we can cross over to The Red Crayola. Was that around the time you got involved?

R- I think probably I got involved with The Red Crayola after the first album with the Elevators. When the Elevators were working ... they were up in Dallas and I think they might have made a trip back to San Francisco.

But ... one day ... 'How I Met The Red Crayola' ... I went out to Gulfgate Shopping City with my wife on a Saturday. K-NUZ radio had bands playing in the mall and there was this group of kids, three of them, up on a stage that had 4 or 5 different kinds of instruments and they could not play a note.

S- (Laughs)

R- They were just making noise and they were really putting the people on - I mean putting the people on! And my wife went on with her shopping and I was watching and the young people were getting off - really getting off. 13, 14, 15 year-old teeny-boppers, 16 year-olds were really getting off watching whatever this is - this no-nonsense music. And them getting off ... the older crowd, 25 to 80 wanted to be part of what the youth was enjoying.... They were doing this, 'Hey great, I'm getting off too' ... I was watching Mayo Thompson, Steve Cunningham and Rick Barthelme and I was watching the faces of the crowd. I figured anybody that was able to put on a crowd like that - there's got to be a market. I went over and I said, 'Hey guys, give me a call'.

S- What was Mayo like?

R- Mayo was great, man. Man, he was ...

S- Very bright ... yeah ...

R- I told them who I was and by that time I had quite a reputation in Houston. I'd brought Houston alive in the record business.

T- What were they like, compared to other bands?

R- As people?

T- Ideologically.

R- On the same wave length, all on the same wave length. They were early followers of whatever it was that was happening.

S- So they knew what IA was about?

R- Well at that time, you've got to remember, IA was about nothing known. We had not set a pattern yet, with the company. The pattern was actually set with Red Crayola because, the way we came about that, I said, 'Hey, how am I gonna

do this?'. What they played was not going to be easy to transfer onto a record. I mean, I thought that if a person couldn't see it they were not going to get it. So, they came over and we sat down and tried to figure out what to do. About that time we came on this 'Free Form Freak Out'. So we decided to invite all the kids to the studio to participate. I called Andrus and, by this time, with the Elevators he thought it was totally crazy anyway ... and I told him to mic the room 'cause I was gonna have a party. There must have been a hundred people who showed up and everybody knew everybody. Most of them stayed and they came in with their trips. On the back cover you can read where the kids were playing Coca-Cola bottles and matchsticks. And as I said ...

S- They're extraordinary.

R- That's what they are. Their whole album is crazy. But once we got them started and told them to do whatever they wanted to do instruments were set up and people played and there was drums and there were a lot of musicians there. We got the crowd noises first and with Mayo, Steve and Rick - and I don't know who played what - but, somehow we put these things ... six tracks ...

S- It sounds very good.

R- We rolled these things ... it was madness.

S- But the Red Crayola weren't ... were the Red Crayola as heavily into dope as the Elevators?

R- No, the Elevators were ... they were taking a tab of acid a day. For two years they ...

S- How well did ... there was no single that came out to promote the Red Crayola.

R- No. No, at that time ... if you listen to one cut on that album 'War Sucks' ... this country was in a real mess with the war. We put that song, 'War Sucks', on the album and that was controversial to say the least. Murray the K, the DJ in New York City at W-NEW got a copy from my promotion man and he said,

'This is what's happening'. And he got promptly fired. He then started at W-NEW FM and they had figured they didn't want that on AM and they were starting that station so they put it on FM. In the meantime, the album had behind it IA stuff, 13th Floor Elevators stuff which was selling. When they brought the designed cover to me I said, 'Great. This is it. This sets a pattern'.

S- How many did the Red Crayola album sell?

R- We did 22,000 in New York City and about a thousand elsewhere.

S- Because of the air-play in New York City?

R- Uh, yeah well ... San Francisco didn't ... I don't think that people in San Francisco were ready and it didn't do as well. I might be wrong. It may have done around 8 or 10,000 in San Francisco.

S- So in the end you sold what, maximum, 30,000?

R- Yeah, 30, 40,000.

S- After the Crayola album, they didn't tour much? They just played ...

R- They didn't tour at all! They ...

S- (Laughs)

R- I got a call from Berkeley Music Festival and the people at Berkeley, which had become a very radical college, they wanted the Crayola to play the festival so I said, 'Sure'. I don't know what happened out there. I didn't go out. I was very concerned about what kind of music they were going to play out there ...

S- (Laughing)

R- I was extremely concerned. But, they wanted to go so they went. That album set the pattern.



ROKY ERIKSON 1975

It was really strange you know? There was a whole new thing going on in the country. There was a whole new thing going on in music. I had this little record company. We were making a little money. We had a group that was hot and another group that was making a noise.

There were other groups such as Lost & Found and Golden Dawn who came to me and said, 'Hey, we've got this new material and we want to record'. And I said, 'Let's go record'. I didn't worry. I didn't listen to see if they were good enough to record. They were part of what was going on. So, we went in and recorded and it wasn't a drawn out 3 or 4 month thing. We went in the studio and did an album in 2 days, put a jacket on it ...

S- It has really changed.

R- Oh yeah. It's ridiculous. That's bullshit. It's bullshit. It's bullshit because the creative people in the business no longer own the business. It's turned over to lawyers.

S- Which means that the small, individual entrepreneur gets shoved out.

R- Yeah. What we have going in this country now ... you know, you used to could - a little guy could - start, let's call it: Back-pocket Records because he's got just enough money in his back-pocket to press his records and he took it to a radio station and he got it played and people out there bought it and the distributor advanced enough money so he could press more and he had a hit record and a major came along and leased it and he had a nationwide hit ...

S- And he made money off of it ...

R- And he made money off of it. But anymore, all the distributors are closing up and it all belongs to CBS and Warner Brothers and A & M and that kind of thing. That's why the New Wave never happened here.

S- That is why it could take 2 or 3 years for it to ...

R- I don't think it can happen over here and I'll tell you why. The distributor - the way you get your product to the people, to get it heard - is in such bad shape in this country now. Anyhow ...

S- So what was happening to the Elevators at this time? They'd had a Top-10 number ... they'd had a good selling album ... and they'd lost their drummer ... and they were ...

R- And they were stoned out of their head all the time.

S- Mmmmmmm.

R- And they were not co-operative to the company. The record company didn't know how to communicate with them. I was the only one who got between them.

S- How many other people were working at IA?

R- Oh, I think, at the height of the sales and all, there was Noble and Bill and a secretary and me. I was a one-man show. I did the producing. I did the promotion. I did the selling. I did the collecting. The Elevators were playing in Austin and Houston. So we cut a follow-up album. We had put out a couple of singles: 'Splash I' and 'Fireengine'.

S- And they didn't sell?

R- No, they didn't sell.

S- Why was that?

R- Because at the time Top-40 radio was very Top-40. We didn't have radio-play even though underground radio had started.

S- But how come you could get 'You're Gonna Miss Me' a hit and the others not?

R- Well, 'You're Gonna Miss Me' came out when radio DJ's did not know that the kids were ...



ROKY ERIKSON, STACY SUTHERLAND

S- I see.

R- Freaks.

S- And afterwards they did?

R- Yeah, they turned off the straight Top-40. They didn't want to play it, to help them. So we sold our records by word of mouth and through the underground papers.

S- They were really in a strange position because they were a hit group but no one knew about them. But, once they were known no one wanted to play them.

R- That's right. That's why we only sold 140,000 records. So we went in and did a second album.

S- With a new bassist and drummer.

R- Yes. Danny Galindo and Danny Thomas on each of those respective instruments. Danny Galindo wasn't into dope but the other Danny was. He came to Texas from the Carolinas because he had heard that it was all happening in Texas music.

S- In the picture taken around the time of the second album Roky looks a lot more ... I mean he looks almost ... messianic ... with his long hair and all. Presumably it was all coming to a head. It was almost going, almost sort of going right out there. And it was almost ... that was peak point, or was it?

R- I think Roky's peak point was probably a two year span between 'You're Gonna Miss Me' and finishing the second album. That was his peak period because, as you say, he developed this almost messianic look about him and the acid ... he was, uh, no longer relating to us ...

... Tommy Hall, the jug-player was the cause of it all. Tommy was the drug culter ... he was the instigator.

S- Was he a very heavy influence in the band?

R- Oh yes. And John Ike Walton despised him. They had a conflict over the jug. Tommy wanted it on every cut. It was their trademark. John said that it served no melodic purpose in the music but Roky ... Tommy had such an influence over Roky, he was almost his captive. He had such an influence over Roky that Roky would just follow him. That came to a head in the studio.

It was one of the cuts that appeared on Bull of the Woods. One of the out-takes from Easter Everywhere. Roky had been led around so much that, I guess ... the vibes were going really bad. Stacy didn't like it. It got to the point where Tommy was almost preaching to everybody. So it came to a head one night in the studio when they were trying to make a take on this cut and they started fighting. Roky jumped on Tommy.

S- How did Stacy get on with Roky?

R- Good.

S- So it was sort of that Tommy was out there?

R- No. They all got on pretty good with Tommy. The problem ... he never gained the hold over Stacy and the others that he had over Roky.

S- And he wanted the hold?

R- That was his insecurity. They felt like it was an imposition. He was not a musician. He was just the jug-player. That's what he had to offer.

S- But doing something like 'Slip Inside This House' was quite adventurous.

R- Yes.

S- When did they record that? Late 1966 or 1967? And when was the Red Crayola album recorded ... mid-1966?

R- No, both were 1967.

S- Yeah, because the sound on that is really great. The clarity.

R- I don't know how we did it.

S- It still sounds very contemporary. So, where were we? Roky and the fighting ... Oh, didn't they go on TV at the time?

R- They did one or two things. I sent them out to do the Dick Clark Show. They did that. And they did some TV things in Houston.

S- How did they look on TV?

R- Bad. Keep in mind that TV at that time was not a live thing. As far as playing you put your record on and you lip-synched. Can you imagine the new wave of that day lip-synching? Lip-synching was about as established as you can get and the Elevators are about as un-established as you can get. But, they faked it because I asked them to. They tried. They did the Larry Kane Show in Houston. They just resented it but you had to do something to sell records to get some exposure.

S- By this stage the Elevators were breaking up or had they been busted again?

R- Well no. They never busted us then. They never had any kind of luck doing that. They had started to feel they were too deep into drugs and felt like they were in a trap at IA - that it was too small a label. The paranoia was terrible because they were really trying to bust us. We had quite a time. Once, knowing how bad the police wanted to bust them, I arranged with the police department ... policemen used to get \$2 an hour when they worked off-duty and they were happy to get it ... so I hired 4 or 5 rooms in the Holiday Inn and arranged to hire 3 or 4 people out of the Vice-Squad to protect this superstar rock group that I was bringing to town. So, I got the detectives rooms on the same floor and then brought the Elevators down from Austin to play for two nights. And so, they were, for two days and nights, escorted and protected by the police. I had protection for a group they were trying to bust and they never knew it until after. It made the underground papers.

T- 'Lelan Rogers, Counter-Revolutionary'.

R- Yeah, a 40 year-old counter-revolutionary.

S- So, everything started to go bad.

R- Very bad.

S- Were the group fighting each other and you?

R- They never fought me. They were fighting each other. I mean, I was beginning to have some problems with them. It got to the point where we had these albums and we were making sales and I talked to them about business and they thought they ought to be running the record company.

S- They tried to edge you out?

R- No. They were just trying to run 'their' record company the way they wanted it run. On the Lightnin' sessions ... I sat down and taped a three hour conversation with Lightnin' and nobody else in the world's got anything like it. It goes into his childhood and everything. But, they came in and couldn't understand why I wasn't taping music. I thought to use the conversation between the music but, they didn't understand that. I had great things in mind but when I fell out I just lost interest. My group was falling apart. After I left IA they changed the Lightnin' record cover design that had been done by Guy Clark. It was beautiful. Then they started to pull out the things that I had produced...

S- Studio tapes?

R- Some of them were studio tapes. Some of them were live at the Houston Music Theatre.

S- Did you read the Not Fade Away's? Because there's some stuff in there that blamed Lelan Rogers for the break-up of the Elevators.

R- (Chuckles) It's great Jon. I love it. I love it because it's part of the legend. Roky's manager had heard so many bad things about me that he was not looking forward to meeting me when he came down but Craig and I get on fine. You see, I never owned IA. I made \$150 a week and a lot of promises.

S- What also seems to happen is that people write something down and everybody

believes it.

R- That's true. Anytime ... people like to make up stories. I've heard so many stories and some of them I just let slide. In that thing that Gregg did in Bomp with Roky, they said, 'Ask about Lelan'. And Roky, he would have a tendency to say, 'Lelan stole all the money and bankrupt the company'. But, I never got any money. What you've got to understand is that when you front a company ...

T- Roky didn't say that.

R- I know it.

T- Roky said ...

R- Roky said they didn't know what happened. Those guys earned \$50 a week, all 4 or 5 of them, sometimes \$100 a week. And, we were paying their rent, feeding them, buying their equipment and a van and these things are always charged against royalties.

S- And there were legal fees.

R- And there were legal fees to keep Stacy out of gaol.

S- Were you around when Roky went into hospital?

R- I'd already gone to Nashville, I think. I kept up with Roky though. I knew when he went. I knew when Tommy kidnapped him and took him to San Francisco.

S- Why did he go in hospital? Was he busted?

R- No. Roky wasn't busted. He became very out of it. He'd done a lot of acid. What you're looking at is the aftermath of the Flower Children.

T- He had a choice between prison and pleading insanity.

R- That might be so, I don't know about that.

T- He's got stories of how he faked it.

S- Why did that particular music come out of Texas? Any theories on why that energy should have happened?

R- Austin, Texas ... the University of Texas was the original hot-bed for dissidents. I don't give a damn what anybody tells you about where the movement got started. It was the University of Texas. You've got to understand the people of Texas. Even today they are very angry people. Nicest people in the world, but basically they're angry. That's why you have so many red-necks and Saturday night is the night they fight. That's what they do for a pass-time: bust your head wide open and take you to the hospital and stitch you up. Those are very, very, very belligerent people.

S- Somebody like Mayo's still very belligerent in his own way.

R- That's the birthright.

S- I mean he's very belligerent in an intellectual way and not in a physical way.

R- ... I don't know what started the movement.

S- Was it the fact that the Elevators came out first and they were a focus?

R- Very possibly.

S- Or was it just a case of somebody making a move that snowballed?

R- I think there was an underlying dissatisfaction with ... a social unrest in the country. I think music became a way to express it. Your old man owns a couple of oil-wells so what do you do? You get stoned and you go and embarrass the bastard. That's the way you do it. You stay drunk and you roam around the neighbourhood and his social reputation goes down. Why it started at Austin I don't know. That's where things started to move and it's where the Elevators started. There was a whole different ... their music, I think, has become legendary.

S- It's very mythic.

R- It's very mythic because they never got any press write-ups. Part of the thing that the Elevators taught me, Jon, was part of what moulded the character I have today in my social attitude ... with all due respects to the world, I do my own thing. I don't socialize with the record industry. I don't hope to. I took that attitude down there. I was hustling to sell albums ... and the Elevators taught me that to find yourself first and be yourself was the greatest reward in human life.

S- I think it's very good that it's coming out again.

R- Yeah. Well, hey, if it does, great. My attitude today, at 50 years-old, is, as Gregg can tell you - and I'm packaging those albums together - I went back and bought the company and I bought it 'cause I always felt it was mine - I created it, I was close with the people who were part of it, with the people who did the albums - I was close with the groups, I was ... (Tape ends)



TOMMY HALL, BENNIE THURMAN, JOHN IKE WALTON

An Interview With

The 13th Floor Elevators

reprinted from

"Not Fade Away" (1316 Kenwood, Austin, Texas 78704)
- the premier Texas music magazine.

What follows is an interview that was held at International Artists Record Company at 10 a.m. in the morning. Due to the early hour, Stacy Sutherland was unable to be there; and Roky Erickson, who was there, was still contemplating his existence at this hour. We hope this edited version of the interview will help reveal some of the questions concerning the cloak of mystery surrounding the Elevators.

-Larry Sepulvado

CAL STANLEY: Who picked the title for your new album, *Easter Everywhere*?

TOMMY HALL: Well, I did.

CAL: Any particular reason for it?

TOMMY: Well, it comes from the idea of Christ consciousness. And realizing that you can be born again; that you can constantly change and be reformed into a better and better person. It's like a progressive perfection and *Easter Everywhere* is sort of the combination or culmination of this idea as echoed in the public. It's like everyone is snapping to this; that there is a middle ground between the Eastern trip and the Western trip and that is by learning to use your emotion and realizing what emotion is and why it is there and how to control it from a pleasure point of view, so that you don't get hung up in a down place. It's just the idea of rising from the dead all over, everywhere.

CAL: How long have you been working on this album?

TOMMY: We just got together and started work on it. So we've been together what, about two months?

DAN GALINDO: Since the beginning of July.

CAL: So, it was put together in two months then?

TOMMY: All but two songs, "She Lives" and "Levitation," which were already recorded.

CAL: How did you develop your particular sound, the jug particularly?

TOMMY: We just wanted to make a music that could show a groovy place to people. So, we just tried to get together at as groovy a place as we could that had as many exposures, views, or photos of the different sides of the groovy place. A place that was evolving which you could come up from, all the time. Each of us tried to put his concept of that place and the total sum of it into our music.

DANNY THOMAS: It's like the lyrics have the main emphasis and the music is used as an accent and vehicle for the lyrics. In other words, the music is a bed for the lyrics to lie in, a bed of flowers.

TOMMY: It's half and half because the words are states of minds and the music is the emotion you feel with that state of mind.

DAN G.: I would like to interject this. Since this is the first go around for the present group, I feel our music will improve considerably. As the words get higher and carry more

meaning, our music will improve and take on new forms, new shapes, new ideas.

CAL: How do you go about putting one of your songs together? Who writes the music, who writes the lyrics or is it a group thing?

TOMMY: Sometimes Roky writes the music and sometimes Stacy. We'll get ideas from places or each other and I'll write a song about it. Then we all get together and arrange.

LARRY SEPULVADO: Who have been the previous members?

TOMMY: We've gotten a new drummer and bassman. The previous drummer's name was John Ike and the bassman was Ronnie Leatherman. We also had a previous bassman before that, Bennie.

LARRY: What band experience has the group had prior to the Elevators?

TOMMY: I've had none. Roky has been with another group.

DANG.: I've had relatively little to speak of. I've been in it now over two years and most of that was spent looking for bands to play with... (laughter)... I just happened to be in the right spot at the right time.

DANNY T.: I was mostly playing on the East Coast; Virginia, North and South Carolina, and Georgia.

LARRY: Several months ago on the cover of Life Magazine, a poster advertising your appearance at the Avalon ballroom was featured with many other posters. What exactly took the Elevators out to the West Coast the early part of this year?

TOMMY: Because we were a band that represented states of mind.

LARRY: As far as psychedelic music, whatever that connotes, the Elevators were at the beginning of this movement as much as anybody.

TOMMY: Like we were the first group to advertise as psychedelic. Like we advertised as psychedelic and two weeks later the Grateful Dead played their first gig and they advertised as psychedelic.

LARRY: What was your impression when you originally arrived there?

TOMMY: It was a gas... (laughter)... It was just beautiful.

LARRY: Right now it seems most of the people that are there have turned into vegetables or...

TOMMY: No, not necessarily. It's like all the groovy people

have left and are just doing their thing. When it first started out everyone said, "Hey, there are groovy people out there." So, everybody comes and they couldn't help what happened. Like they were all in different stages of evolution and the groovy people stayed together, so they could continue their thing.

LARRY: I've heard that The Dead have moved to New Mexico which is a sign that things are scattering out. There's not anything in San Francisco that you could consider a whole now, is there?

TOMMY: In any scene, you have to make your own scene. If you want to evolve you have to do it yourself. A certain amount is done for you but if you want to evolve faster you have to work. You have to go out and meet the people and sift through everybody and get finer and finer until you have got a nice scene and it's hard because there are so many people out there doing the same thing.

LARRY: How long were you out on the coast?

TOMMY: About two months.

ROKY ERIKSON: Was it that long?

CAL: With this thing going on in Frisco, why did you choose Houston as your base of operation?

TOMMY: Because the record company's here.

LARRY: From the Bay Area where did you go? People I know in New York have heard of the Elevators there. Have you played the East Coast?

TOMMY: No, we had a lot of trouble. That's why we have a new drummer. Like he totally messed things up for us as far as the East Coast because he was always quibbling about who should manage us. We tried to book gigs in New York but he called the people up and told them that the people hadn't booked us and they canceled everything. This made our record company mad and he sued our record company. So, we've had a lot of trouble as far as personnel and all of us working together.

LARRY: "You're Gonna Miss Me," your first record, received a lot of exposure, didn't it? Like your name has appeared in most of the periodicals when they list psychedelic groups.

TOMMY: Yes, we've been fortunate.

CAL: How do you feel your music stands in relation to the current musical scene?

TOMMY: We're just doing a different thing. Right now as our playing live gets better and better; well, like we're approaching it from a different view. We're approaching it from an emotional viewpoint rather than a musical one. As our music develops, we, as a group, develop emotion together.

CAL: It takes awhile to develop this group thinking, doesn't it?

TOMMY: That's true. It would be hard to compare us with anybody else because we're concentrating our thing on designing geometric states of mind. I think Dylan is doing the same thing. We're developing our music along the same lines... no, not the same lines but in the same way.

LARRY: One thing that I haven't understood is why the Elevators have not caught on nation-wide. Through the somewhat collage of quality groups appearing now, this group has a distinctive sound which sets it apart from the others. Your lyric content, especially in your latest album, is as competent as anything available.

TOMMY: Well, one thing is that our record company has sort of been scared to do anything for us because of hassles with the past members of the group. Right now, they are behind us because we're together solid now.

CAL: Has that been the reason for the lack of publicity?

DAN G.: There will be publicity on this album. There'll be ads in *Record World*, *Cashboard*, *Billbox*. I mean *Billboard*... (laughter)... There will be publicity on this one.

LARRY: Talking about *Billboard*, they did feature the first album in their national album reviews, but it didn't move on the national charts.

DAN G.: That's because it didn't move enough.

TOMMY: We didn't push.

LARRY: Exactly where was it distributed and where did it sell?

TOMMY: Well, it's like we're putting out psychedelic music and we like to feel that it really is psychedelic. We have had a hard time selling in places where they don't understand psychedelic music. They don't know what to listen for. The psychedelic scene is spreading very fast but then we were sort of caught because people just weren't there when we were. The Doors and Jimi Hendrix are beginning to sell now and I think the market is changing in a good way as far as psychedelic music.

LARRY: That's why I have faith in the Elevators eventually making it nationally because you are sincere about what you are doing and did not jump on the bandwagon to capitalize on a trend.

TOMMY: What the other groups did was to just play the musical side of it. But things are different. This is not just music anymore. These people were playing it from this standpoint; they were just imitating the music.

CAL: Speaking of that, what was your reaction to the Clique's version of "Splash I"?

TOMMY: It was groovy.

LARRY: Off the album, it was just another good cut but the vocal on the Clique's version did not convey this lyrical emotion. I didn't get the feeling that the words meant the same.

DAN G.: That arrangement seems like it was tailored for a particular market and in my opinion, was well done for the market it was intended to appeal to.

DANNY T.: It was arranged and produced very well.

LARRY: Clementine Hall is your wife, isn't she?



FIRST ELEVATORS' APPEARANCE ON THE LARRY KANE TV SHOW, HOUSTON

TOMMY: Yes, she's the one who thought of our name—The 13th Floor Elevators.

LARRY: That is her singing on "I Had to Tell You."

TOMMY: Yes. She wrote it and "Splash I."

CAL: What kind of plans do you have for the future?

TOMMY: We're going to tour the East and West Coasts and we have a new single that we have got to record.

LARRY: Your next single will not be from the album?

TOMMY: Well, "She Lives" will be released from the album. DAN G.: We're going to be working on the single after that. It will be on our third album which International Artists would like us to have ready by February.

CAL: Or else?

TOMMY: We're in a groovy place right now with the record company. We just don't have any more problems.

LARRY: Whose idea was it to bring in Frank Davis as the

recording engineer for the latest album?

TOMMY: It was all of ours. We wanted an eight-track studio.
LARRY: I saw you at the Frank Davis concert at the Jewish Community Center. That was really wild. That tape he played at the end of the set demonstrated he was really into something.

TOMMY: He really has some good stuff.

DANNY T.: That tape is going to be released as an album.

TOMMY: His mixing is very good. As far as mixing, he is a genius.

LARRY: Speaking of Davis, why was Guy Clark brought in to take photos for the album? He's been out of the public eye for quite some time.

DAN G.: He takes good pictures.

TOMMY: Guy is a very beautiful person.

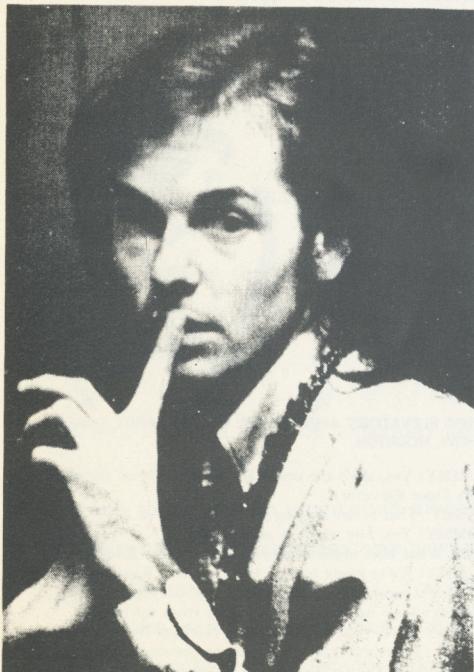
LARRY: Is he working with the group in any way?

TOMMY: No, just the photos. I met Guy through Russell Wheelock, who also helped take the photos for the album. I've known Russell for a long time. I think it was Lelan's (Rogers, their producer) idea to use Guy.

CAL: Throughout your music, do you feel that you have one message or theme that you are trying to convey?

TOMMY: It's like we're all humans who have reached the point where if we all just give each other ideas, everyone will be able to come up. We're trying to work out the grooviest ideas we can. It's looking at phonograph records as a new book and a new kind of feedback man is giving himself. It's like man is talking to himself. Somebody can listen to a phonograph and go to a groovy place.

LARRY: That's what's good about your albums. If you let



them, they can explore your mind. It can be an experience like reading a book.

DANNY T.: But it is more of an experience than that.

LARRY: It's an idea developed elsewhere in this magazine.

This business of music being the literature of our times.

CAL: Like classical music, it's an emotional experience and from this standpoint your music is along the same lines. Like when some people hear this music, all they hear is noise or abstractions and that's all they hear.

TOMMY: Man has the power to identify with anything. If you want to turn yourself into a Coke bottle you can, and it's much easier on psychedelics. So, man in the future is going to be sitting in front of one of these albums, not necessarily ours, and the album will do a thing to him that would be like music and would not normally be expected. It would make him totally disassociate his actual ever-continuing self from his perishable egg shell earth presence and he would go to a completely different world. And the more he does that, the more he can learn about that world of immortality which is just a feeling. That's what we're trying to play in our music, the immortal theme, because it's like Christ said, "We're already immortal from in front." It's just knowing that feeling or mood that is what everyone is trying to put down on record for man to remember.

CAL: You are playing at Love Street this week and next?

DAN G.: Yes, we have a schedule around here somewhere.
TOMMY: Yes, this week and Thanksgiving. Then December 1, we play Austin, and then Bryan, and then we are off to Detroit. It's going to be real hard for us to play Detroit because we have to drive to San Francisco the following week. We will be in the Avalon the third week of December.

LARRY: Since you are going to Detroit, I assume there will be advance publicity? Has the album been out long enough for you to tell exactly how it has been received?

DANNY T.: 7,700 sold.

TOMMY: If it continues to sell like it is, it should be on the national charts in about three weeks.

CAL: Are you satisfied with your recorded sound? Is this the sound you're trying to get across?

TOMMY: It's like Scott Holtzman said, "There's a closeness that's just not there."

LARRY: Right. Because this is not the same thing when you see this live.

DAN G.: I would like to say one thing. Danny Thomas and myself, this is our first album. We had never played a job together. We had to do it the hard way, as hard as anyone could have done it. All this album is, really, is an indication of the potential we have in this group. Our following albums will be much, much better and as the group tightens and the quality improves, so will our recordings.

LARRY: Earlier, I had mentioned to Tommy that the Elevators I saw at the Living Eye earlier this year had a real tight sound. It was great.

DAN G.: Yes, but that group had been together for two years.

LARRY: I guess everyone sort of feels the other out not only from within the group but establishing communication with the audience?

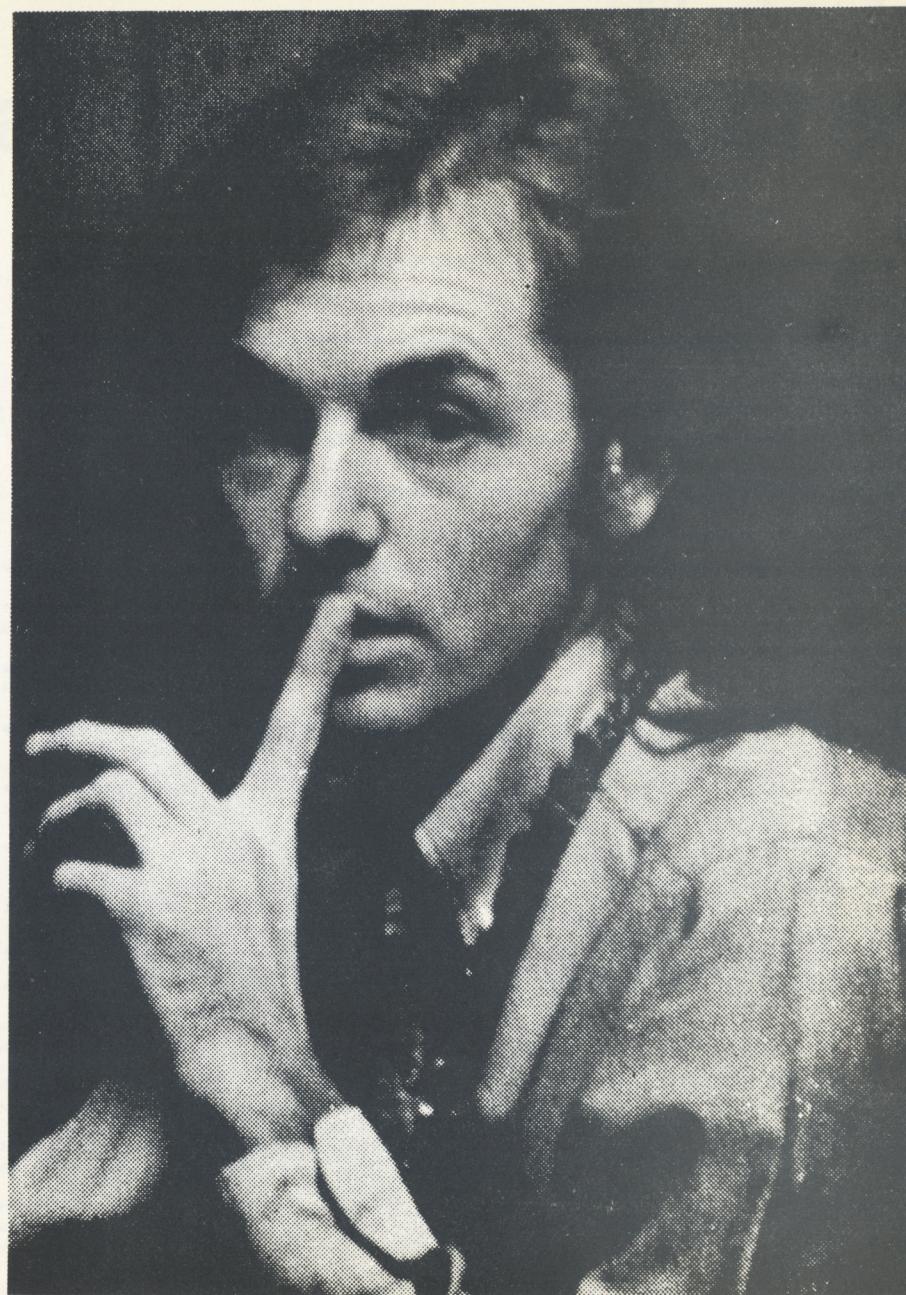
DAN G.: It's group communication and that's something we're developing right now. Danny Thomas and myself work together as much as possible. As we work, things will come more natural and soon we won't have to think about the beat. It will just be there. Danny will know what to do, I'll know what to do and along with Roky and Stacy we'll produce a picture, a musical picture with each part different but all fitting together perfectly. Right now there are a few spots and cracks but they are rapidly filling.

CAL: How can someone contact you for public appearances?

DAN G.: Artists Management Company, 1005 Americana Building, Houston.

CAL: That concludes our interview.

DANNY T.: As a final word, you might mention that the magazine you are getting ready to publish is working along the same direction as we are; that you are trying to do something better than the usual.



TOMMY HALL

Guy Clark

Founded on the banks of Buffalo Bayou by the Allen Brothers, Houston was ideally situated to ...

Unpacking gross and inordinately misty notions of mid-nineteen-sixties music-production in Houston may seem an unsightly task. The place, time and people are usually spoken of, if at all, in terms so vague that mystery is promoted. That mystery, with incubi attached, appears, from time to time, as Houston-Texas-Rock-'N'-Roll-History. No one in particular is to blame though many have 'conspired'. No good is served by the mystery.

One upshot of the myth-like aura draped around the matter has been that the task of unpacking is more like cleaning a real stable than one calling for the diversion of a river. Also, most of the horses are gone.

The unpacking is probably only useful as a ground against which to cast figures and the products of individual methodologies. That is so because there is a lack of total congruence between self-understanding in terms of institutional ideology and the intensions of individual motivations. Things were and were not what they seemed to have seemed to be. What is wanted is the temporary landscape of social and power relations in which people acted.

The popular-music 'community' - or, 'communities' - during that period starting in 1965-6 was probably just a bad sociologicalistic dream from which it has been difficult to awaken for complex reasons. To be sure, the general atmosphere was thick with half-baked ideas and half-digested bits of hearsay particularly when it came to social action and its attendant cultural manifestations. This is not to say, however, that nothing substantive was felt, tried, thought, etc. There is something in there, but what is it?

Houston was no cultural oasis. As elsewhere, mindful of the conditional limits operating in what one is forced to call the cultural climate, people worked as other people do. And, as other people did in other places around that time, some developed would-be world-explaining formulae. And some, by contrast, developed necessarily, semi-formally and informally ordered ways of going on. Some survived

and some didn't. Some broke out and some vanished amidst the complications.

At that time there were two main radio stations, both AM, playing pop-music - K-NUZ and K-ILT. There was one local television show 'devoted' to it - Larry Kane's show on K-TRK. There was one pop-music column in a local newspaper - Scott Holtzman's. Crawdaddy notwithstanding, there was no national music paper of general interest until Rolling Stone appeared in Houston for the first time in 1967. Along with FM radio, it was development of the emerging market. Studio waiting-rooms were littered with back-issues of Billboard, Cashbox and Record World and it was they, more than anything else, which stood for 'the grand scale'. Larry Sepulvado's Mother Magazine was the first local music journal and it, along with Houston's newly-born 'underground press', covered music-production that seemed relevant. As for production, the 'traditional' avenues of access sorted out by independent 'fifties pop-producers dominated as both method and style - people made lease deals.

Nature and that which is taken as 'nature' abhors a vacuum (and fools rush in).

Into the glaring holes in that simplex-complex rushed the 'underground' and with it, among other things, International Artist(s) Producing Corporation. They signed and released The 13th Floor Elevators in 1966 and after signing The Red Crayola in early 1967 went on to take on most of that neighbourhood of production complete with its Austin and West Coast 'connections'. Thereafter, the first real dents were made in the facade of Houston's pop-music industry. The neighbourhood began to compete.

Its competition was with bands and producers who had been setting the pace locally for several years. There were B.J. Thomas, Roy Head & The Traits, Neal Ford & The Fanatics, Mickey Gilley, The Moving Sidewalk and later, The Sixpence and The Clique among others. Some of those were traditional broad-appeal bands. The distinction is a function of their methods and not necessarily a reflection upon their aims or an indication of their 'popularity'.

For, there were desires for more than local success at work. These bands, in general, featured something learned from and for everyone's taste from The Beatles to Bobby Bland in straight covers or veiled in originals. The emphasis in the 'underground' was on originals. This is not to imply, however, that the 'underground' was 'pure'. It is rather an effort to come to grip with the base of the distinction.

A word about homogeneity and heterogeneity ...

It would be an improbable exercise to set out the exact membership limits in operation in either the broad-appeal set or the 'underground' set. Both (loose) sets were working in an economic framework dominated by the established forces in the industry. In general, however, the former set tacitly accepted old limits while the latter, effectively, pushed those limits and reshaped them to accommodate themselves. The pressure spread unevenly and to further complicate the picture there were some bands that operated in both sets as the 'scene' developed and as hard and fast distinctions became impossible to make. There were resonances between the set, sub-sets and isolated figures.

By way of illustration ... The Moving Sidewalks and fever tree (sic), with their manager-co-writer Scott Holtzman, borrowed from the proclaimed concerns of the 'underground' - its language, credibility and 'radicality'. They polished those features into style and traded on them. That possibility was a partial function of the vagueness of real limits in the 'underground' and its inability to implement any of its aspirations forcefully enough to prevent idle, free association.

On the other hand, Johnny Winter and The American Blues, led by Rocky Hill, readily indexed to the 'underground' even though they were professional musicians obliged to play covers by the venues available to them. The 'underground' provided a basis for them to expand their work realistically.

Now, none of this argument is about sorting a hierarchy of bands or an index of authenticity. Certainly the 'tenets' of the 'underground' offer no such possibility. The distinctions here rely on hindsight. The conflicts of the day did not entail earnest discussions of membership requirements. These were day-to-day projects trying to make their way in a tight little game.

That tightness led to the foundation of several new venues, some of which were devoted to supporting emergent music. La Maison was the first club to serve as a rallying point for the new 'scene' and English music provided inspiration. A pair of Ringo's drumsticks were enshrined in front of the stage. The Elevators played a successful stand there before making their equally successful stand in California.

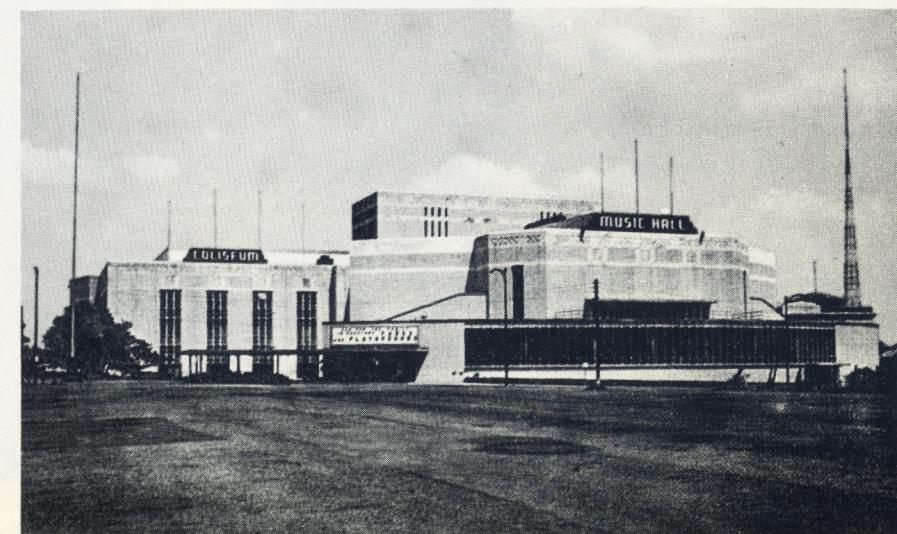
When La Maison closed in late 1965 or early 1966 two other clubs took up where

it had left off: Mark Froman's Love and The Living Eye. The Cellar, although it was more a traditional 'nite-spot', featured The American Blues as house band and other bands played there.

The main club, in terms of importance, was The Catacombs. Entry was restricted to under-21's and it was the sole venue at which local bands could appear with national bands. An appearance there depended on pull, demand or local-chart records.

The Sam Houston Coliseum and Music Hall were two venues which featured international and national recording artists. Apart from an occasional locally sponsored concert such as the one that featured The Lovin' Spoonful, Neal Ford & The Fanatics and The Sixpence, they were generally inaccessible to local bands.

The remaining venues, until the opening of Love Street Light Circus & Feelgood Machine on the banks of Buffalo Bayou - the very site upon which the Allen Brothers had their famous Landing, were the various institutional functions and battles-of-the-bands organised by one or the other radio station.



Houston Coliseum and Music Hall

With the growth of Youth Culture the local 'scene' began to grow and even though Life Magazine and Eye Magazine tended to concentrate on San Francisco, local 'underground' bands still saw themselves as 'part' of that whole movement. Links with the West Coast were particularly strong as they had been forged and, as was generally held, started by The Elevators. Links with the West Coast were also strengthened by the friendship and association of The Misfits (later Lost & Found) and Euphoria. The latter were from Los Angeles and had played a legendary stand in Houston that was firmly ledged in the collected memory, and thereby 'consciousness', of the 'underground'. That Euphoria were friends with The Byrds added to the power of the connection. Rolling Stone provided another focal point for the local 'scene' and it was generally accepted it would embrace its Texas relatives when the complex linked up to shake the country to its roots - or something like that. That it came increasingly to function as a kind of counter tradepaper that had more in common with the trade it intended to supercede was commonplace upshot. Nonetheless, the 'underground' continued to see its relatives as the San Francisco bands, The Byrds, Love, The Velvet Underground (to some extent), The Beatles, The Stones, Dylan, The Butterfield Blues Band of 'East-West', the Donovan of 'Season of the Witch' and some others.

The strength of that self-image was such that it affected some 'members' of the broad-appeal set of bands to the extent that some were transformed in later years and some were brought to see the value of the new production. At Walt Andrus' Studio the two sets existed side by side. His studio was the best in Houston and it was there that most production went on. Fred Carroll, Gordon Bynum, Ray Rush and Lelan Rogers, all of whom were associated with International Artist(s) at one time or another but not usually at the same time, all worked at Andrus' Studio on either individual projects or IA projects. This resulted in a kind of double-existence that is well illustrated in nothing that while The Clique was there recording an 'easier' version of The Elevators' 'Splash I', Frank Davis, who may have engineered both, was working in his spare time on his own music which was unlike anything being made in the mainstream. One further interesting, and to some, annoying feature of working there was the ghostly presence of Euphoria through the medium of sessions they had done with Andrus. These haunted the set-up of nearly every session involving emergent bands.

So, what happened? To get at what happened we must turn back to the related questions of homogeneity-heterogeneity and well-formedness and semi-formal/informal orderings in practice. We are trying to pick our way through a world full of phantoms that appear in the form of hazy notions of superceding the established industry, supervening Aristotelean philosophy with psychedelia, having a good time, trying to re-establish the limits of production realistically but stretching them to the extents of human possibility, trying to make a living, trying to write a good song, trying. As, and insofar as, the 'underground' became a real factor in Houston's music-industry its internal contradictions, those of the fabulous Youth Movement and the spasmodic and calculated responses to the 'underground' all crashed headlong into one another. There was no notion of solidarity amongst 'underground' bands because the questions of production were seen as musical and therefore metaphysical questions. Psychedelic philosophy was not the radical departure from Aristotle is thought itself. The industry remained and began to garner its forces to either assimilate once and for all or destroy once and for all. As dysfunctions became apparent, conditions began to tighten up along the fault lines.

The tendency of the 'counter culture' was to appear well formed even when it was dangerously fragmented which is perhaps why the era is remembered as a dreamy one when in fact it was a bit of a nightmare. This fact certainly came home with avengance in music production. The growth of FM provides a convenient reference point upon which to pin the tale.

FM necessarily paid attention to local experiments in production. However, its attention was confined to that upon which it could get a real grip. It featured popularized forms while ostensibly supporting a notion of experimentation. FM was above all a recognition of the new 'alternative' market and it never truly settled until it had sorted out what was marketable and what wasn't. In Houston, the proportion of local work that was played was inordinately low in comparison to the output. The point is that the limits in terms of what would be supported became increasingly clear and those limits began to tell in terms of how and what was produced. By the time the movement was reaching the stage of maturity at which it should have been able to deal with new organisational imperatives, it was also coming apart. Real sources of fragmentation began to eat away at the 'spiritual' theory.

It couldn't take FM, or anything else, to task.

Added to its internal difficulties arising from organisational and methodological conflicts were pressures from such institutions as the police. It was more than the police could bear to sit on their hands while various forms of social protest went on under their noses. Initially they turned on the music. It provided an obvious and exemplary target - it was a focal point and meeting, socialising, circumstances for 'kids'.

The Elevators and Lost & Found were busted and The Elevators were made an example.

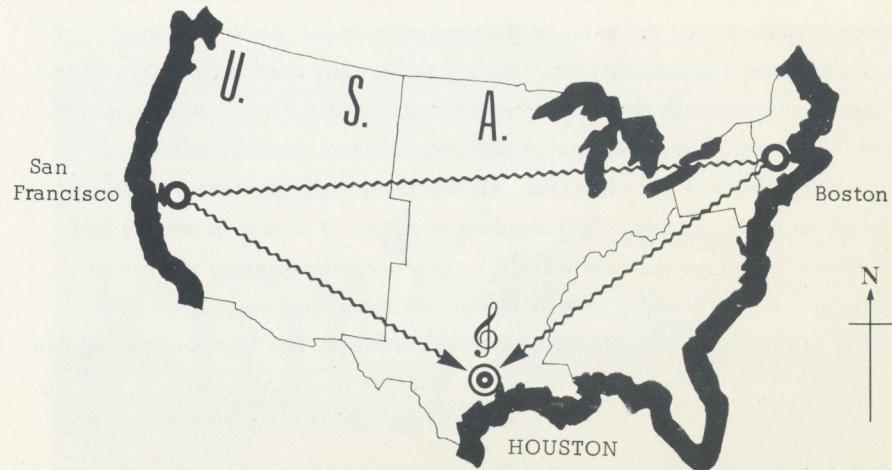
Other contributing factors to the coming apart were the disproportionately overemphasized 'successes' of such bands as fever tree and The Clique. Their cover version of The Elevators' 'Splash I' did better business than the original through the ideological intervention of Larry Kane and the radio stations.

As opportunities dried up both The Elevators and The Red Crayola, for example, became more militantly dedicated to their respective productions with differing results. The police pressure on The Elevators worsened relations between the band and IA at just the time when they should have been strengthened. The Red Crayola, pushing toward new limits, began to play noise instead of 'music'. When Love Street opened its doors for the first time, they played 'deafening' noise and cleared the club of well-wishers. The Elevators were not permitted to travel to meet commitments and when The Crayola played the Berkeley Folk Music Festival in 1967 they played noise and were badly reviewed. They withdrew from their contract on returning to Houston and although IA was busily working on putting out new records they were getting over-extended on paper. Although The Crayola rejoined IA in 1968 and made an album. The Elevators were themselves coming to bits in the intense pursuit of their vision. Lelan Rogers left the company. It seemed to be merely a matter of time.

The war in Viet-Nam was dragging on, violent social protest was escalating and being met with even greater violence. The decade ended with Nixon dug in in the White House and the whole music-industry withdrawn from the uncertainties of experimentation.

In its brief history, International Artist(s) had managed to help Houston's emergent musical and social forces to consolidate. They had recorded The 13th Floor Elevators, The Red Crayola, Lost & Found, Golden Dawn, Endel St. Cloud, Bubble Puppy, Dave Allen and tapped Houston's blues roots by recording an album with Lightnin' Hopkins. They provided real production access for musical expression in Houston. And, for a time, they promoted a semi-coherent set of formal and informal attitudes in a sphere of international production. More than one might imagine or credit, they subscribed to and came to believe in the transcendental, projective principles of that ill-begotten, ill-fated time and place.

With the solidity provided by International Artist(s), Houston's 'underground' had begun with some cohesion. Though it didn't sweep all before it, it did manage to earn a place in the history of that period. Although its influence, as an aspect of fabulous Youth Culture, must largely be consigned to the heaps of idealism, there is still something in it. The objectivations of human behaviour served to further self-understanding even though those objectivations were not - could not be - articulated in the well-formed modes to which they aspired. The dialogue was, however, widened and deepened. But the void is back.



International Artist - Triangular Logic



THE RED -

21

THE RED CRAYOLA 1978

MAYO THOMPSON - Guitar/bass guitar/vocals

JESSE CHAMBERLAIN - Drums/vocals

The Red Crayola was re-formed by MAYO THOMPSON earlier this year as a two-piece with New York drummer JESSE CHAMBERLAIN.

JESSE, 19, first met MAYO in the Winter of 1974/5, when they worked together on some video film. He is the only musician with whom MAYO has worked in the past 7 years.

JESSE was formerly with the band Harry Toledo and The Rockets, and more recently in The Necessaries, with whom he continues to play.

The Red Crayola went into the studio earlier this year and recorded five tracks, two of which are released as a single on October 13th - "WIVES IN ORBIT" and "YIK YAK".

They play two nights at London's Hope and Anchor on October 13th and 14th. CRAYOLA will be recording an L.P. in the New Year and plan to tour when and where conditions are conducive and demanding.

CRAYOLA

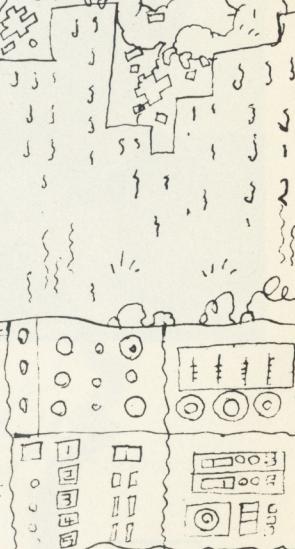
CRAZINESS WITH RED KRAYOLA

OLYMPIA STUDIOS

19TH JULY

1978 A.D.

© SAVAGE PENCIL DEZINES.



LITTLE

RECORDS

BENNY!

INTERNATIONAL ARTISTS

The International Artists label, based in Austin, Texas and owned by Lelan Rogers, is (along with Dunwich) the most important label to collectors of '60s punk. Aesthetically, however, it has more in common with Chicory, in Colorado. Both labels had their quota of ordinary rock and country records, but seemed to specialize in a certain kind of dementia... In IA's case, a psychedelic vision of interplanetary profundity infected everything from the obviously-deranged 13th Floor Elevators to blues singers like Lightnin' Hopkins or hillbilly singers like Sonny Hall who fell under the weird spell of what was happening at IA. According to Chet Flippo (*PRM*, 2-74), this tendency to freak out (also seen in the Legendary Stardust Cowboy and many other Texas rockers of the '60s) stems from the traditionally repressive nature of Texan culture. That's as good an explanation as any, but it still falls short of accounting for some of the extremes of bizarreness that came out of Texas in this era.

We'll have a full report on the Texas punk scene in an upcoming issue. In general, however, the IA records stand above the rest of Texas rock, in a category uniquely their own. Besides the craziness, there was also a lot of merely great music on IA, in particular the Chayns, a greatly under-appreciated punk band whose version of the Strangeloves' "Night Time" is by far the best I've heard.

Further information on International Artists can be obtained from the International Artists Fan Club, c/o Greg Turner, 4857 Beaman Ave., N. Hollywood, CA 91607, and from Doug Hanners, whose fanzine *Not Fade Away* is devoted to Texas punk and the IA artists in particular.



SINGLES

- 101 Ray Brooks - You Done Me Wrong/Because You're a Man
- 102 Johnny Williams - Honey Child/Another Love
- 103 The She's - The Fool/Ah Gee! Maurie
- 105 Tom Harvey - So Ah In Ah Love/My Heart is There
- 106 13th Floor Elevators - You're Gonna Miss Me/Tried to Hide
- 107 Sterling Damon - Rejected/My Last Letter
- 108 Disciples of Shaftesbury - My Cup is Full/Times gone by
- 109 Thursday's Children - Air Conditioned Man/Dominos
- 110 13th Floor Elevators - Reverberation/Fire Engine
- 111 Frankie & Johnny - Sweet Thang/Music Track - Times Gone By

- 113 13th Floor Elevators - Levitation/Before You Accuse Me
- 114 Chayns - Night Time/Live With the Moon
- 115
- 116 Billy Wade McKnight - I Need Your Lovin'/Trouble's Comin' On
- 117 Frankie & Johnny - Right String Baby/A Present of the Past
- 118 Chayns - There's Something Wrong/See it Thru'
- 120 Lost & Found - Forever Lasting Plastic Words/Everybody's Here
- 121 13th Floor Elevators - She Lives/Baby Blue
- 122 13th Floor Elevators - Slip Inside This House/Splash 1
- 123 Beauregard - Mama Never Taught Me How to Jelly Roll/Popcorn Popper
- 124 Rubayyat - If I Were a Carpenter/Ever Ever Land
- 125 Lost & Found - When Will You Come Through/Professor Black
- 126 13th Floor Elevators - I'm Gonna Love You Too/May the Circle Remain Unbroken
- 127 Lightnin' Hopkins - Baby Child/Mr. Charlie
- 128 Bubble Puppy - Hot Smoke & Sassafras/Lonely Endle St. Cloud in the Rain - Tell Me One More Time/Quest for Beauty
- 130 13th Floor Elevators - Livin' On/Scarlet and Gold
- 131 Sonny Hall - The Battle of the Moon/Poor Planet Earth
- 132
- 133 Bubble Puppy - Beginning/If I Had a Reason
- 134
- 135 Bubble Puppy - Days of Our Time/
- 137 Shayde - A Profitable Dream/Third Number
- 138 Bubble Puppy - What Do You See/
- 139 Endle - She Wears It Like a Badge/Laughter
- 140
- 141 Arnim & Hamilton - Pepperman/Ginger Valley - Ginger/Country Life
- 142

ALBUMS

- 1 13th Floor Elevators - *Psychedelic Sounds Of Red Crayola* - *Parable of the Arable Land*
 - 2 Red Crayola - *Parable of the Arable Land*
 - 3 Lost & Found - *Everybody's Here*
 - 4 Golden Dawn - *Power Plant*
 - 5 13th Floor Elevators - *Easter Everywhere*
 - 6 Lightnin' Hopkins - *Free Form Patterns*
 - 7 Red Crayola - *God Bless*
 - 8 13th Floor Elevators - *Live*
 - 9 13th Floor Elevators - *Bull of the Woods*
 - 10 Bubble Puppy - *A Gathering of Promises*
 - 11 Dave Allen - *Color Blind*
 - 12 Endle St. Cloud - *Thank You All Very Much*
- RELATED**
- Spades - You're Gonna Miss Me/We Sell Soul - Zero 10002
 - 13th Floor Elevators - You're Gonna Miss Me/Tried to Hide - Demian - Demian - ABC 718
 - Contact Beauregard - Beauregard - Sound Productions
 - Potter St. Cloud - Potter St. Cloud - Mediarts 41-7
 - Mayo Thompson - Corky's Debt to His Father - Texas Revolution 2270

International Artists discography reprinted from
"Who Put The Bomp" (P.O. 7112, Burbank, California 91510)
- always essential reading.



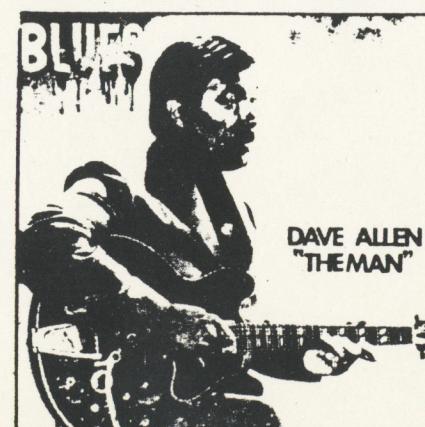
•Mayo Thompson, mastermind of the Red Crayola.



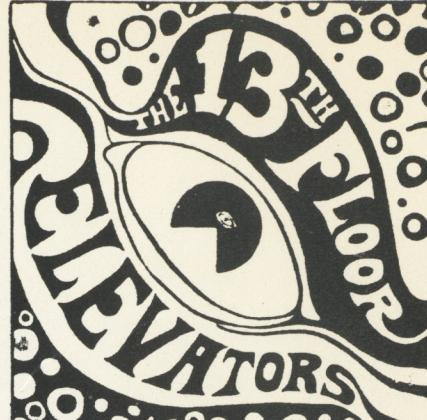
CORKY'S DEBT TO HIS FATHER

MAYO THOMPSON

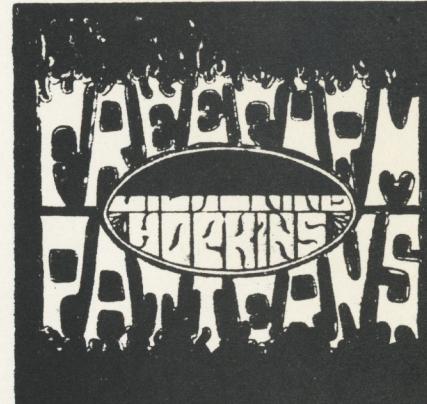
•Mayo Thompson's rare local solo album.



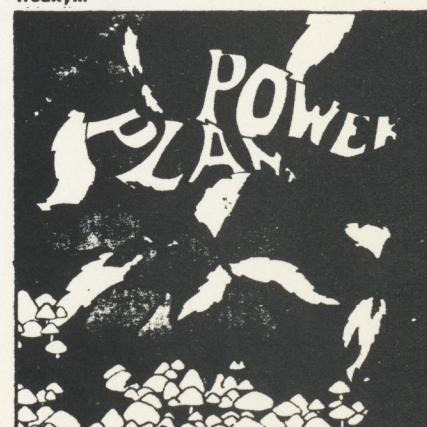
•IA album #11, one of the hardest to find.



The classic first Elevators LP



•IA album #8: Even Lightnin' Hopkins got a bit freaky...



•IA album #4—more psychedelia....

